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color, to give an idea of the actual condition of these frescoes; but doubtless this was impossible.

In conclusion, let me repeat that those who wish a thorough and satisfactory treatment of the subject of Etruscan painting can now turn to a book in English as the best in any language on the subject. In many respects, although not so complete, this is a far better book to use as an introduction than Weege's *Etruskische Malerei*, which, in the opinion of this reviewer, is in many ways a badly balanced book. Therefore, the versatile Dr. Poulsen has to his credit, besides his many achievements in other fields, what promises to be for many years the standard text-book on Etruscan painting.

BOSTON, MASSACHUSETTS

STEPHEN BLEECKER LUCE

History: Its Theory and Practice. By Benedetto Croce. Authorized Translation, by Douglas Ainslie. New York: Harcourt, Brace, and Company (1921). \$3.75.

The importance of the Neapolitan philosopher, Benedetto Croce, was quite unknown to the reviewer before this year. Briefly stated, his history is as follows. About 54 years of age, he has had a thorough German training, is independent of any University connection, and is a frequent contributor to the excellent Italian literary and philosophical journal, *La Critica*. In a series of four books, of which the one before me is the last, Signor Croce has presented a complete statement of his philosophic system, which he calls the *Philosophy of the Spirit*. Mr. Douglas Ainslie, a devoted English admirer, who believes that "Croce will one day be recognized as one of the very great teachers of humanity", has the credit of making Croce's work known to the English reading world, through his translations of the *Aesthetics*, the *Logic*, the *Philosophy of the Practical*, and, now, the *History*.

Signor Croce believes that all things which lie outside the human mind, all nature and all facts, are dead things. They have *potential* life; they acquire life when they have become "informed" by the human mind. To the person of classical training this idea clarifies itself much more readily as an Aristotelian conception than as Hegelian—the *Nous* which gives form to material things being, in Croce's conception, the human mind. In this belief of the inertness of matter and of facts we find the key to Signor Croce's understanding of the meaning and the place of history in human thought. History cannot be a scientific form of human knowledge (see Ainslie's translation of the third Italian edition of the *Aesthetics*, 44) because its object is the representation of the particular, the individual, whereas the object of science is general types. History cannot elaborate a *concept* of a person, of an event, or of a period. It can only *represent* individual facts. In Croce's *Aesthetics*, therefore, history appears as practically identified with art, with the marked difference that the artist deals with the *possible*, as opposed to the historian, who deals with what is real.

In the study called *History*, Croce's idea has de-

veloped into an identification of history and philosophy (61). He makes an interesting definition of chronicle as the amassing of brute facts, uninformed by mind. Chronicle is dead history and history is living chronicle—to employ the Heraclitan antithesis of Croce himself. Every event of the past—whether it be the election of yesterday in Massachusetts or a law passed by Hammurabi—is a dead fact so long as it is not of immediate interest and value to someone. When, however, your interest or mine has revitalized Caesar's battle with the Helvetians, so that it becomes a real problem of our immediate lives and the lives of our students, that event becomes history. Having become a part of our existence, it springs again, renewed, from the very bosom of life itself. It has again taken on utility. It again has life and reality, and becomes a point of departure for action. Herein lies the justification of chronicles and chroniclers, according to Signor Croce. The human spirit demands that these mute facts be preserved, because of its future needs and interests, which are not to be predetermined. Out of this conception of history also arises, necessarily, Croce's rejection of 'contemporary' or 'modern' history, as opposed to 'past' history, except as some such schematizing into periods is a part of the process of thinking about history.

According to his view of history as a thing of the mind, Signor Croce rejects all deterministic conceptions of historical development. By historical determinism he seems to mean all those schemes which are based upon the idea of a goal toward which the world is moving, whether guided by a divine hand, or by some blind seeking after liberty, or by some law of historical evolution. With the rejection of these ideas goes also the rejection of those *causal connections* which have been supposed to tie historical facts together. Equally our bewilderment over periods of decadence is removed, if we follow Croce in rejecting the deterministic attitude; and we may go about the study of these so-called decadencies to "seek out what new and greater thing was being developed by means of their dialectic" (78).

I am not sure that Signor Croce has not, while urging us to abandon all the old 'philosophies of history', immediately offered us a new one. In place of the progress in human events, which he discards (as do many others of us), he seems to offer another type of progress, which lies in the continual deepening of that process of the human mind called historical understanding. This he defines as "an ever-increasing consciousness of" human things (77). It is true that the old type of gyves that historians have been wearing is out of fashion. Is Signor Croce offering us a new fashion in gyves? I am suspicious that he is; but it may be that I misinterpret him, for the reading of Croce's stimulating and suggestive book is no child's play for a non-philosophical mind such as mine.

Signor Croce's chapter upon Greco-Roman historiography will be of especial interest to those who find their vocation, and chief devotion, in the world of the ancient Classics. His treatment of this subject is

dominated by the idea expressed above that the questions proposed by the modern spirit, as represented in historiography, present a breadth of inquiry greatly widened and deepened beyond the scope proposed to themselves by the ancient historiographers. According to Croce, the ancients did not realize that the progressive force in history was "spiritual value". Neither did I, I must confess—until the thought was presented to me by Croce's book. I wonder if you did.

If the reviewer may accept Croce's view of the ethical end of historiography (which he does *not* do), that it is the province of the historian to "explain and not condemn", to pronounce only positive judgments and forge the chains of good, he is relieved of the heavy responsibility of adverse criticism. He may then close this review by recommending the book to you as the work of an exceedingly well-informed and penetrating mind, kindly and gracious, and altogether well worth reading.

CORNELL UNIVERSITY

WILLIAM L. WESTERMANN

PLUVIAE APRILES

PALINODIA IN CARMEN DE REDEUNTE VERE¹

Aurae vernae refugerunt;
brumae dies redierunt:
pluit, ningit, fulgurat.
Sol velatur gloriosus;
aër niger, procellosus,
Boreas nos verberat.

Undae fluminum increscunt,
nota litora latescunt,
gurgēs vastus cernitur.
Tristes languent nunc carinae,
languent fustes atque pilae,
foci flamma quaeritur.

Noli, anima, lugere,
Boreae nec invidere
brevem hanc victoriam!
Pluvias post procellosas,
dies post tenebricosas
veris cernes gloriam!

E Collegio Campiano Pratocanensi, Wis.,
a. d. III. Id. Apr. MCMXXII.

A. F. GEYSER, S. J.

CANTILENA CENATICA¹

Carmen vanum et Buranum²,
nec Latinum nec Romanum,
at saltem Columbianum,
urbis natum gurgite,

¹For this Carmen see THE CLASSICAL WEEKLY 15.144.

²Written for a dinner in New York, August 2, 1922, in honor of Professors Van Buren and Curtis, of the American Academy in Rome. The former had come over to give a course of five lectures at Columbia during the Summer Session. The classical instructors in that session were present, with some members of the winter staff.

³The allusion is to the Carmina Burana, medieval songs from the abbey of Benediktbeuern in Bavaria.

coniunctissimi sodales,
aestivi contubernales
sociique hiemales,
ut cantetis, surgite,

qui, edocti antiquorum
litteras et artes, morum
sat periti Romanorum,
per blandiloquentiam
virgines tam canescentes
erudit, quam florentes,
iuvenumque vagas mentes
ad seram scientiam,

ut, nonnihil mox progressi,
tum laboribus defessi,
domum omnes nunc regressi
vestras laudes concinant,
neve iam posteriores,
immo spatio priores,
lampada quasi cursores
confovere desinant.

Ecce adsunt hic nostrates,
quibus aequae civitates
antiquorum ac penates
cogniti sunt penitus,
qui sepulcra effoderunt,
et, quocunque incesserunt,
ceterorum excusserunt
errores radicatus,

ut Teutonica doctrina,
summa quondam disciplina,
velut dea Capitolina,
nostris tandem cedere
cogeretur³, altiore
arce⁴ iam potitis, ore
de qua nil rotundiore
tonuerunt temere.

Namque nunc haud secundani
verticem Americani
modico tumore plani
obtinēt Ianiculi⁵,
luce quod peculiari
nitet, aura singulari
mons et unde aestimari
colles possint Romuli.

Hos, collegae, salutemus!
quos advectiones pergaudemus,
quorum discessum dolemus;
perbrevi ut redeant,
ad laetantes revertantur,
certiores nos facturi,
quantum qui isti telluri
student Romae floreat!

At vos sileatis, venti!
et tempestates trementi
linteo, rauco rudenti,
saeviores sicubi
fiant, Aeolo regantur!
Quae hic vota nuncupantur
a libentibus reddantur
mox Fortunae Reduci!

COLUMBIA UNIVERSITY

FRANK GARDNER MOORE

³The German Archaeological Institute, long domiciled on the Capitol, is now closed.

⁴I.e. the Janiculum.

⁵This whole stanza is deeply indebted to Martial 4.64.